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The cavern he places in the orchestra, where the work of rescue is performed by the chorus alone under the direction of Hermes and Trygaeus. The troublesome Boeotians, Argives, etc., as well as Lamachus, were presumably left to the imagination of the audience. By means of the anapiesma the statue of Peace was raised, with Opora and Theoria in her arms, until her head towered aloft close beside Hermes.

We are startled for a moment at the apparition of Σωσίας and Ξανθίας in the place of our old friends Οικέτης A and Οικέτης B; but are relieved upon discovering a preliminary note to the effect that this innovation is made solely in order to avoid confusion. It is Xanthias who addresses the audience in the prologue, and who reappears later.

The space at my disposal will not permit of any extended notice of the changes introduced into the text by van Leeuwen. The most serious are the rejection of vss. 417, 831, 1002; the insertion of an entire verse after 1243; the transformation of vss. 299, 300 into trimeters (νῦν γὰρ σπάσαι in the latter); and a series of emendations in vss. 503-7, where we find successively τοῖσι Θεβαίοισι (not rather Βοιωτοῖσι?), διατάζετε, and τὴν θεὸν ποτε | ἰδεῖν παροῦσαν. Two changes which have much in their favor are κάρδοπον for ἀντλίαν in vs. 18, and ὑμεῖς Ἀττικοί in place of the unparalleled Ἀττικωνικοί of vs. 215; in support of the former might be cited the scholium on *Nub.* 669, where the phraseology is very similar to the note on this passage. Happily van Leeuwen has not always found it necessary to resort to such heroic measures in removing serious difficulties; particularly attractive are the following emendations: 180 με omitted, 479 ἔχονται ἐν τῷ ξύλῳ (suggested by Richard's ἐνέχονται τῷ ξύλῳ), 628 μου for μοι, 760-63 substitution of third person for first, 1154 ἐξ παρ' Αἰσχίνου for ἐξ Αἰσχυράδου. In two or three instances a simple mark of punctuation helps not a little; thus in 197 (after γάρ), and in 329 (after ἄλλο). It must not be thought, however, that the critical ability of this brilliant editor is directed solely in the direction of emendation; it is a pleasure to emphasize the fact that in a large number of instances he defends the traditional text against the attacks of various critics, occasionally against his own earlier suspicions (so notably in vss. 48 and 458). By a singular oversight the reading of RV in vs. 455 is reported as ἡ instead of ἡ ἢ ἡ μόνον; in vs. 103 the entry for V should be διανοεῖ (as R), not διανοεῖς.

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EARNEST CARY

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*Die Überlieferungsgeschichte der vergleichenden Lebensbeschreibungen Plutarchs.* Von KONRAT ZIEGLER. Leipzig: B. G. Teubner. Pp. viii+208 and 1 plate.

Indications are not lacking that, were conditions more favorable, many scholars would consider Plutarch an attractive field for their investiga-

tions. Any tendencies in this direction, however, are almost inevitably nipped in the bud by the wretched condition of the text. Notwithstanding the advance which Bernardakis' edition of the *Moralia* made over its predecessors, Wilamowitz' verdict still remains substantially true, "unum iam nunc constat fundamentum recensionis non esse iactum." And for the *Vitae*, despite several excellent editions of single pairs, the situation is still worse. Yet Plutarch's writings are so voluminous, the manuscripts so numerous and scattered, and their interrelationships so complicated and obscure as to deter even the most hardy from attempting to solve the puzzle and publish a satisfactory text. Such an undertaking demands a lifetime, leisure, means for travel, and unremitting industry. Amid all this confusion Ziegler's book affords much encouragement. By means of printed material, correspondence, and travel he has attempted no less a task than the classification of practically every known manuscript of Plutarch's *Lives*.

It is highly significant that so fundamental and seemingly simple a matter as the order of the *Lives* in the extant manuscripts has been almost entirely neglected and never adequately determined. And it is to this that Ziegler first devotes himself. Two arrangements recur with enough frequency to prove that they are not due to chance or to the individual caprice of some copyist—a three-book edition and a two-book edition. In the former the *Lives* are (for the most part) arranged on the basis of Greek nationality (Athenians, Corinthians, etc.) and chronologically within these subdivisions (Theseus, Solon, Themistocles, etc.). In three pairs—Coriolanus-Alcibiades, Aemilius Paulus-Timoleon, and Sertorius-Eumenes—the Romans precede. The other arrangement ignores national lines and is (for the most part) founded on the chronological sequence of the Greek worthies, and Ziegler has made it seem plausible that this arrangement was derived from the first. Curiously enough, the extant family of MSS (X) which preserves this later edition contains only its first book, while the order of citations from Plutarch in Photius' *Bibliotheca* shows that he was acquainted with the second book—in fact, this two-book recension had probably been made only shortly before his time.

The practical bearing of all this on several Plutarch questions is, of course, manifest, and Ziegler himself in the rest of his book proceeds to make one very useful application. In brief, the arrangement of *Lives* becomes a criterion by which can be determined at a glance and almost infallibly to which family (X or Y) any MS belongs. Of course, the matter is sometimes complicated, e. g., by several MSS of different origin having been used jointly to produce a new copy, but such exceptions do not invalidate the general value of the test.

In the second chapter Ziegler makes a detailed study of the MS tradition for each pair of *Lives* in turn, and in the third chapter deals

with Plutarch citations in various Greek and Byzantine authors. A supplement contains the results obtained by a special trip of research in Italy.

Doubtless there are scores of statements in this book which need correction, but it will no longer be necessary for a scholar interested in the text of the *Lives* to undertake to edit them all or to examine every Plutarch MS in Christendom. Knowing in advance the MSS that contain any *Life* or group of *Lives* and at least the general relationship between them (however the details may be modified), anyone can now intelligently choose some task great or small according to his time and inclination. The division of labor thus made possible ought to produce a thoroughgoing edition before many decades. In my opinion, the present work has hastened that result by a quarter-century.

It is regrettable that the results given in the supplement could not have been distributed in their proper places throughout the body of the paper. The arrangement of material is somewhat cumbersome and repetitious also in other respects, though doubtless that was not entirely avoidable. The Prussian Akademie der Wissenschaften did itself the honor of awarding Dr. Ziegler a "Nebenpreis."

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*De inventione Iuvenalis capita tria. . . .* Dissertatio quam  
. . . scripsit ALFREDUS HARTMANN . . . Basileae: F.  
Reinhardt, 1908. Pp. 93.

Stimulated by Richard Heinze's appeal for more attention to the historical development of style and technique, the author of this dissertation attempts to discover the nature and the limitations of Juvenal's originality. The results, based on a study of the first, third, and fifth satires (the earlier work of the poet), are summarized as follows: Juvenal shares with earlier satirists an interest in everything that is at variance with the laws of nature, but in his early poems as a result either of inherent taste or of personal experience selects for special criticism the phases of life that illustrate inequality and injustice in the social organism. To illustrate this aspect Juvenal attacks the rich and influential class showing the unfairness of its social eminence, and the disastrous effects upon the poor and honest; the poor are also oppressed by the conditions of life in the city. The satirist vivifies his account of injustice by abundant use of contrast, setting over against each other the different circumstances of the two classes. His zeal and intensity of purpose are manifest, but his themes are the commonplaces of satire and diatribe. His own contribution is found in the abundant use of examples and situations, in his refusal to mass and concentrate his material, and in a